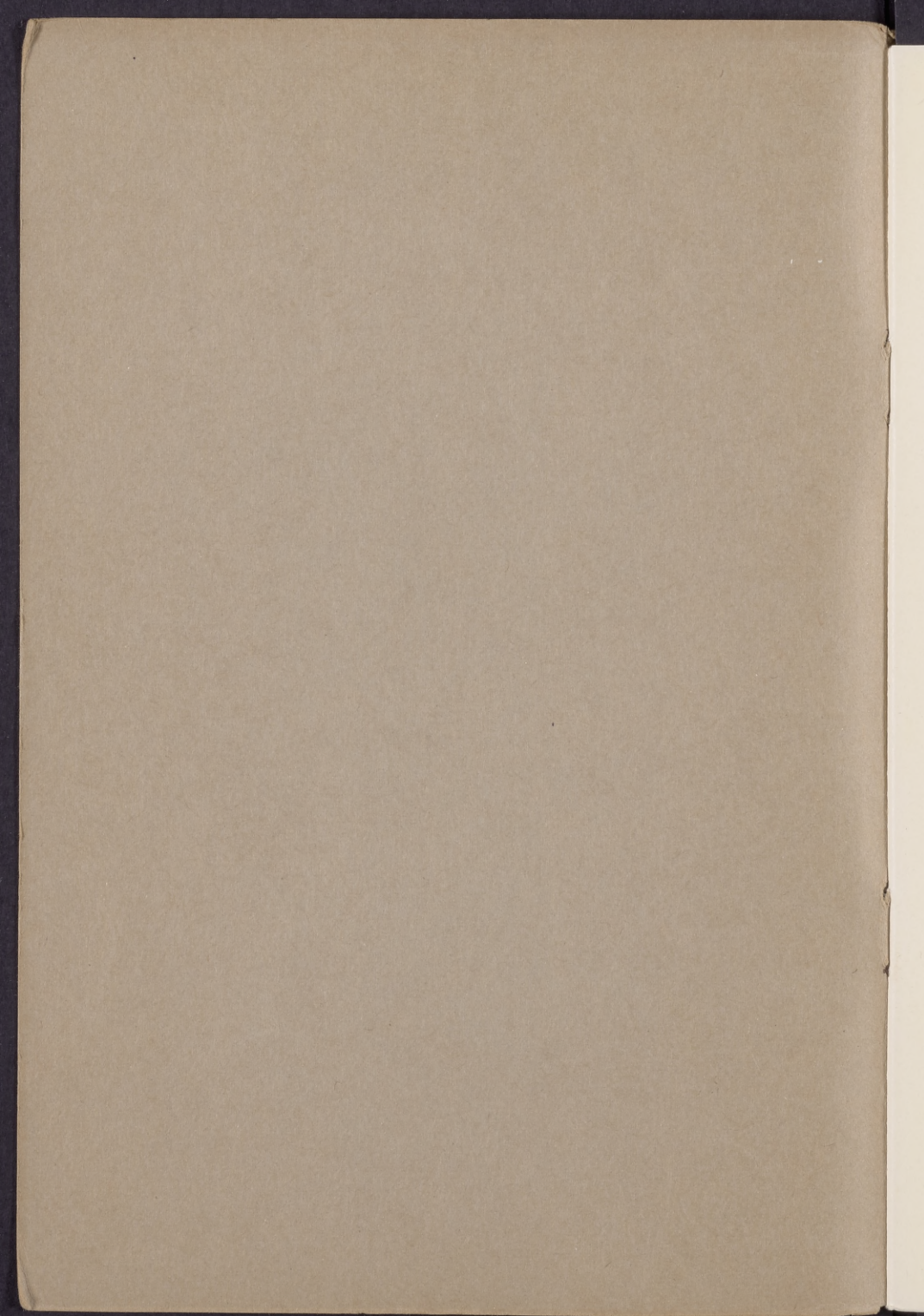


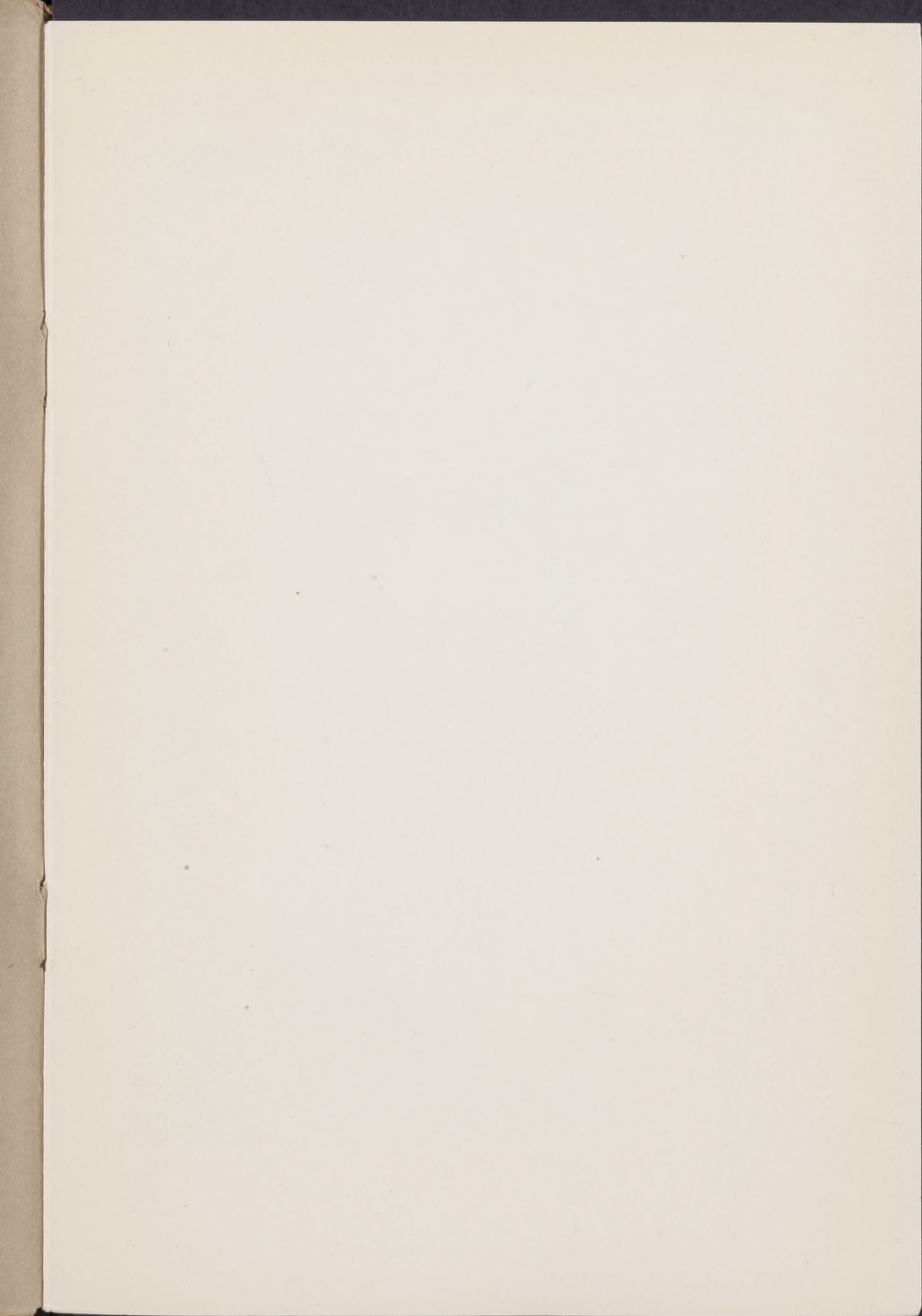
CALIFORNIA  
SCHOOL · OF  
FINE · · ARTS  
· SEASON ·  
1922 · 23



SAN · FRANCISCO









CALIFORNIA SCHOOL OF FINE ARTS



CATALOGUE

THE CALIFORNIA SCHOOL OF  
FINE ARTS • SAN FRANCISCO

ART IS THE MOST SUBLIME MISSION  
OF MAN, SINCE IT IS THE EXERCISE OF THOUGHT  
WHICH SEEKS TO UNDERSTAND THE  
WORLD AND TO MAKE THE  
WORLD UNDERSTOOD.

*Auguste Rodin*

REGULAR SESSION, 1922-1923

## FACULTY

LEE F. RANDOLPH, DIRECTOR OF THE SCHOOL

*Painting and Drawing from Life, Portrait, and Antique;  
Composition and Anatomy*

E. SPENCER MACKY, DEAN OF THE FACULTY

*Painting and Drawing from Portrait and Life (Day  
and Night Schools); Antique; Perspective;  
Pen and Ink Rendering*

CONSTANCE MACKY

*Life, Portrait, Antique, and Still Life Painting  
(Day and Night Schools)*

BENVENUTO BUFFANO

*Sculpture; Ornamental Modeling  
(Day and Night Schools)*

GOTTARDO PIAZZONI

*Landscape Painting and Composition*

GERTRUDE PARTINGTON ALBRIGHT

*Figure and Costume Sketch Class;  
Short course in Etching*

RAY S. BOYNTON

*Illustration*

RUDOLPH SCHAEFFER

*Design; Color; Stage Craft; Interior  
Decoration; Handicrafts*

MARIAN HARTWELL

*Textile Design; Handicrafts*

JUDSON L. STARR

*Applied Graphic Art; Lettering; Posters*

CHARLES BLEIL

*Mechanical Drawing*

ALICE B. CHITTENDEN

*Saturday Classes*



## CALIFORNIA SCHOOL OF FINE ARTS

REGULAR SESSION 1922-1923

THE California School of Fine Arts was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is situated in the San Francisco Institute of Art (formerly the Mark Hopkins Institute) on the corner of California and Mason streets, in the residence district, overlooking the Bay of San Francisco.

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. It stands for sane and progressive art, and endeavors to give its students, by the inspiration of thoughtful example and fundamental art education, a right start on the road to success. It has numbered among its students many who are prominent in American art today.

Its students have won many awards in national competition, as well as a majority of local competitive awards.

During the last Regular Session (August, 1921, to May, 1922) over eight hundred students were enrolled in the School.

AIMS: The aim of the School is to teach what to strive for and how to attain it; and its methods imply both reverence for nature and reverence for self, uniting an absolute thoroughness of training with a respect for

truly creative individuality. It seeks to produce not only appreciative teachers, but creative artists; to guide students at once toward a thoroughly mastered vocation and a high ideal; not only to inspire them to "hitch their wagon to a star," but to teach them how to "build the wagon."

ENROLLMENT AND INSTRUCTION: Students may enter the School at any time.

No examination or previous instruction is required. Work from still life or cast will be given to beginners by the life-class instructor, so far as he deems necessary to fit them for the life classes.

A serious study of Anatomy is required of all students who work in the life classes.

The instruction is individual, as well as by lectures, and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance based upon the work accomplished will be given at the close of the term.

The instructors are present to give criticisms two or three times a week.

The library of the School, containing many valuable books on art and the art magazines, is open to students.

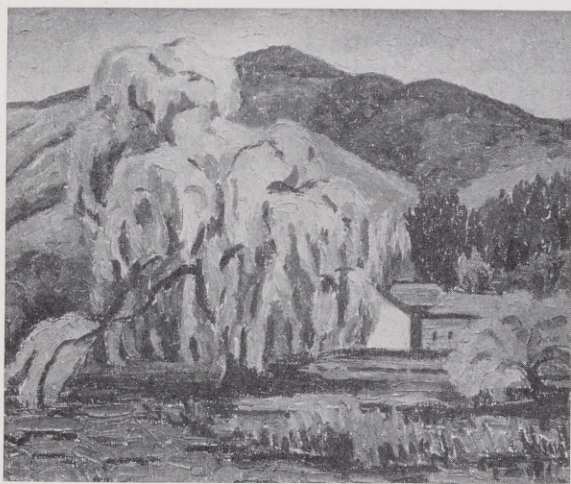
The Faculty have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

A special course of lectures on the History of Art and Art Appreciation, illustrated by lantern slides, is given during the Regular Session at a nominal cost to stu-





ETCHING BY MERODINE KEELER



LANDSCAPE PAINTING BY DEL FRUND

dents. Many single lectures on different phases of art are given at various times.

**TEACHERS OF ART:** Arrangements are now being made toward the preparation for a special type certificate for teachers of art.

**CALENDAR FOR 1922-1923:** The first term opens Monday, August 14, and closes Saturday, December 16, 1922. The second term opens Tuesday, January 2, and closes Friday, May 11, 1923. The Saturday classes continue throughout the year uninterrupted by the vacation periods.

**MUSEUM:** The splendid museum of art in the Palace of Fine Arts, Exposition Grounds, affiliated with the San Francisco Art Association, is open for study, and, to further their progress, students of the School are cordially invited and urged to make use of its valuable and varied permanent collections, as well as the changing exhibitions of painting and sculpture. An exhibition of the work of students of the School is maintained at the museum. (See page 27.)

**SCHOLARSHIPS:** A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the Art Association offers several Annual Scholarships.

The awards are made by the Faculty on the general standard of work and progress attained during the course of the year.



**HIGH SCHOOL SCHOLARSHIPS:** An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Monday, April 23, 1923. Further information will be sent to high schools some weeks in advance of this date.

**MISCELLANEOUS:** Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples from the work of each student for exhibition.

For the convenience of students the School maintains a store where supplies may be bought at lowest prices.

**SUMMER SESSION, 1923:** A Summer Session of six weeks will be held as usual next summer, June 18 to July 28, 1923.

With instructors and general courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

The aim each summer is to add to the fundamental instruction given some features of exceptional interest.

Teachers of art will find courses which apply directly to the work they are doing. The classes are arranged with a view to their particular needs.

A special catalogue of the Summer Session giving full detailed information is prepared in the spring, and copies will be mailed on request.

## COURSES OF STUDY

**LIFE CLASSES:** Painting and Drawing from Life and Antique—The study of form expressed in line, light and shade and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to memory drawing.

As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are required to attend the lecture of one hour on anatomy, given on Tuesday mornings. Any exceptions to this rule must be made by application to the Director.

**PORTRAIT:** Portrait Drawing—The study of character, construction, and expression, in charcoal and other media.

Portrait Painting—Advanced students study the fundamental principles of Portrait Painting and Composition, with interesting arrangements of costumes and accessories.

**SCULPTURE AND ORNAMENTAL MODELING:** The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other





LIFE CLASS DRAWING BY GILBERT DARLING



PORTRAIT PAINTING BY E. CHILDS



PORTRAIT HEAD BY EMILY MICHELS



branches of art. Composition in groups and bas-relief. Also the study of animals will be introduced.

A professional course in ornamental modeling, including study of historic ornament, styles, and periods. The relation of sculpture to architecture.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year. Advanced students will be taught marble-cutting.

**COMPOSITION:** Will be given in connection with all the life, painting, drawing, and modeling classes in the School by the various instructors. It will be presented in talks on the subject and criticism of the students' work on problems given them in class.

A special composition course will be given one hour per week, Wednesday afternoons, 4:15 to 5:15 o'clock. Study of the development of many phases of composition throughout the history of art will be included.

**MURAL PAINTING:** Is fast coming to the front as the leading mode of expression of the painter's art, and practice work in this important subject will be given advanced students.

**SKETCH CLASS:** Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

**STILL LIFE:** Painting from still-life arrangements.

No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

**PERSPECTIVE:** A complete course in theoretical and applied perspective, drawing from still life, interiors, and out-of-doors subjects.

**PEN AND INK RENDERING:** This will be included as part of the above course in perspective, in the second term. Study of the technique necessary in many branches of professional work.

**MÉCHANICAL DRAWING:** A comprehensive course in mechanical drawing in the second term (January to May); one period per week.

**LANDSCAPE PAINTING:** All day Saturday Mr. Piazzoni will conduct a course in landscape painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with talks on the subject by the instructor.

**ILLUSTRATION:** This class aims to develop in the student an ability to express ideas in pictorial form, including the field of practical illustration, utilizing the academic training of the life and composition classes.



A certain amount of work from life and training in composition is the essential preparation for this class.

**ANATOMY:** A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students working in life classes are required to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts, and the living model. The text-book recom-



COSTUME SKETCH BY  
MILDRED OSTERMANN



COSTUME SKETCH BY  
VICTOR DE PAUW

mended is Arthur Thompson's "Anatomy for Art Students."

ETCHING: A six weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process.

### DESIGN COURSES

CREATIVE DESIGN: A beginners' course in modern decoration, in which the fundamental principles of design and color harmony are studied and practiced.

It aims to develop through the imagination the ability to create, with abstract forms and prismatic color, beautiful arrangements of line and notan. It aims to show the relation of these studies to the problems and requirements of modern decoration of interiors, stage, textiles, and other similar things.

ADVANCED DESIGN: The class will be divided into two principal groups: (a) Stage Design; (b) Textile Design. The work of both groups will include a series of advanced abstract design and color problems planned as a continuation of the beginning course. Smaller groups will be formed, in order that individual instruction may be given. Opportunity for individual lines of study will be offered. Designs and color schemes will be developed for specific application in the craft classes. Research work in historic decoration as a stimulus to creative design.

(a) *Stage Design*: Designing of settings and costumes—decorative interpretations for the drama; study of symbolic form, line, and color in relation to stage



settings and costumes. "The Theatre of Tomorrow," by Kenneth Macgowen, used as text-book. (Mr. Schaeffer.)

(b) *Textile Design*: Imaginative compositions and all-over patterns for textile decoration. Special attention will be given to the relation of design, color, technique, and materials; emphasis upon the force of expression and the study of this element in both primitive work and the work of modern designers. (Miss Hartwell.)

HANDICRAFTS: (a) *Stagecraft*: Problems in construction, stage and interior model-making — stage lighting. Opportunity for practical experience will be offered qualified students. (Mr. Schaeffer.)

(b) *Textile Decoration*: A study of dyes and dyeing. A course principally in technique. Design and color schemes executed in batik, tie-dye, wood block, stencil, appliqué, and embroidery stitches applied to the decoration of costume, stage, and home interior. (Miss Hartwell.)

COLOR: An intensive course designed by Mr. Schaeffer for the study of prismatic color. A series of abstract color studies, embracing (1) the scientific facts concerning color; (2) the creative principles governing color harmony; (3) the application of these principles to the use of color in art and daily life.

INTERIOR DECORATION: This is essentially a course dealing with the application of creative principles of design and color to the modern home interior and its furnishings. The aim is to achieve harmonious schemes and arrangements through the intelligent use of form, color, and texture, and to acquaint the student with the

inherent beauty of many simple and inexpensive materials.

**NIGHT SCHOOL DESIGN:** Beginning and advanced courses are offered in design. These courses aim to give the student a knowledge of the elements of creative design and color, culminating in the practical application to textile, stage, and interior decoration. (See Night School Schedule.)



STAGE SETTING BY FRANK MCINTOSH

**APPLIED GRAPHIC ART:** (Comprehending Commercial Art, Posters, Lettering, etc.) The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and all the practical problems that the student will be required to meet in professional work; a study of lettering for artistic and commercial needs. For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.



**SATURDAY CLASSES:** These classes, for children and adults, are held throughout the entire year, and have been eminently successful. Drawing from still life, antique, and the portrait model. Advanced students work in color.

Special children's course in design.

The attention of parents is particularly called to the lifelong advantages to children of early training in drawing and general education in the principles of art.



COSTUME DESIGN BY PETER FRIEDRICHSEN

## NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY

HOURS, 7 TO 10 P.M.

**T**HE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School.

In all the classes, whether in Drawing, and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing and the use of simple materials is taught by the same instructors who teach the advanced classes.

When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art classes.

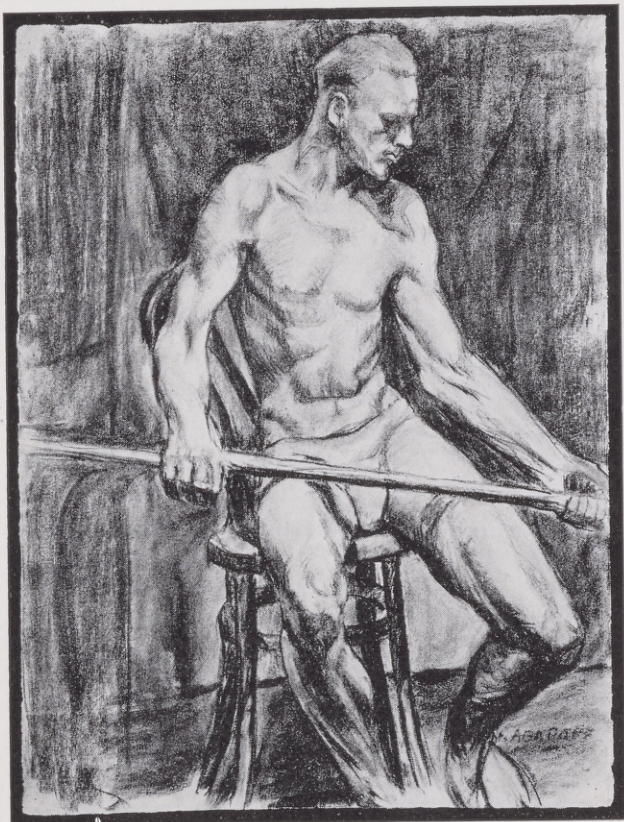
Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")



The Sculpture Class provides the necessary knowledge and technique to equip the student for practical architectural needs.

Except for the Sculpture and Design classes, the Night School remains in session continually from June 19, 1922, to May 11, 1923. Students may enroll at any time.



NIGHT SCHOOL DRAWING BY NICOLAS AGAPOFF

SCHEDULE OF CLASSES : MORNING SESSIONS : 9 to 12		
Monday	Tuesday	Wednesday
LIFE PORTRAIT <i>Lee F. Randolph</i>	LIFE PORTRAIT ANATOMY <i>Lee F. Randolph</i>	LIFE PORTRAIT <i>Lee F. Randolph</i>
Thursday	LIFE ANTIQUE <i>Constance Macky</i>	ADVANCED DESIGN <i>Rudolph Schaeffer</i>
LIFE PORTRAIT <i>Lee F. Randolph</i>	Friday	Saturday
LIFE ANTIQUE <i>Constance Macky</i>	LIFE ILLUSTRATION <i>Ray S. Boynton</i>	LANDSCAPE PAINTING (All day) <i>Gottardo Piazzoni</i>
STAGE CRAFT <i>Rudolph Schaeffer</i>	COLOR DESIGN <i>Rudolph Schaeffer</i>	
HANDICRAFT <i>Marian Hartwell</i>		
AFTERNOON SESSIONS: 1 to 4		
Monday	Tuesday	Wednesday
PORTRAIT LIFE <i>E. Spencer Macky</i>	PORTRAIT LIFE <i>Constance Macky</i>	PORTRAIT LIFE <i>E. Spencer Macky</i>
SCULPTURE <i>B. Buffano</i>	PERSPECTIVE PEN AND INK <i>E. Spencer Macky</i>	STILL LIFE PAINTING
STILL LIFE PAINTING <i>Life Class Instructors</i>	SCULPTURE	SCULPTURE COLOR DESIGN <i>Rudolph Schaeffer</i>
Thursday	STILL LIFE PAINTING	TEXTILE DESIGN <i>Marian Hartwell</i>
PORTRAIT SCULPTURE <i>B. Buffano</i>	Friday	COMPOSITION 4:15 to 5:15 p.m. <i>Lee F. Randolph</i>
INTERIOR DECORATION <i>Rudolph Schaeffer</i>	SKETCH <i>Gertrude Partington Albright</i>	Saturday
SKETCH <i>Gertrude Partington Albright</i>	SCULPTURE	LANDSCAPE PAINTING (All day) <i>Gottardo Piazzoni</i>
STILL LIFE PAINTING	STILL LIFE PAINTING APPLIED (Commercial) ART <i>Judson L. Starr</i>	
*** Preparatory classes daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy. Students may enter at any time		
*** Composition given in connection with all life classes. See special note on Composition Courses.		
*** Saturday (all day)—Drawing classes for children and adults <i>Alice B. Chittenden</i>		



NIGHT SCHOOL : 7 to 10		
Monday	Wednesday	Friday
DRAWING AND PAINTING FROM LIFE <i>E. Spencer Macky</i> <i>Constance Macky</i> ..... SCULPTURE <i>B. Buffano</i> ..... BEGINNING COLOR DESIGN <i>Rudolph Schaeffer</i>	DRAWING AND PAINTING FROM LIFE <i>E. Spencer Macky</i> ..... SCULPTURE ..... ADVANCED COLOR DESIGN <i>Rudolph Schaeffer</i>	DRAWING AND PAINTING FROM LIFE <i>E. Spencer Macky</i> <i>Constance Macky</i> ..... SCULPTURE <i>B. Buffano</i> ..... APPLIED (Commercial) ART <i>Judson L. Starr</i>
*** Special class for beginners held each evening		

## TUITION FEES

Ten half days per week . . . . .	\$18 month . \$65 term
Five half days per week . . . . .	\$13 month . \$47 term
Two half days per week <small>Life and Portrait classes excepted</small> . . . . .	\$8 month . \$28 term
Saturday Class (9 a.m. to 4 p.m.) . . . . .	\$7 month . \$25 term
Special Class in Landscape Painting, Saturday all day . . . . .	\$8 month . \$28 term
Night School—Monday, Wednesday, Friday—three nights per week . . . . .	\$7 month . \$25 term
Special Design Classes:	
Beginning Design—Monday night . . . . .	\$4 month . \$14 term
Advanced Design—Wednesday night . . . . .	\$4 month . \$14 term

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of \$5.00 a month is made.

An enrollment fee of one dollar is charged.

Locker fee of one dollar is charged for rent of locker for a term or less.

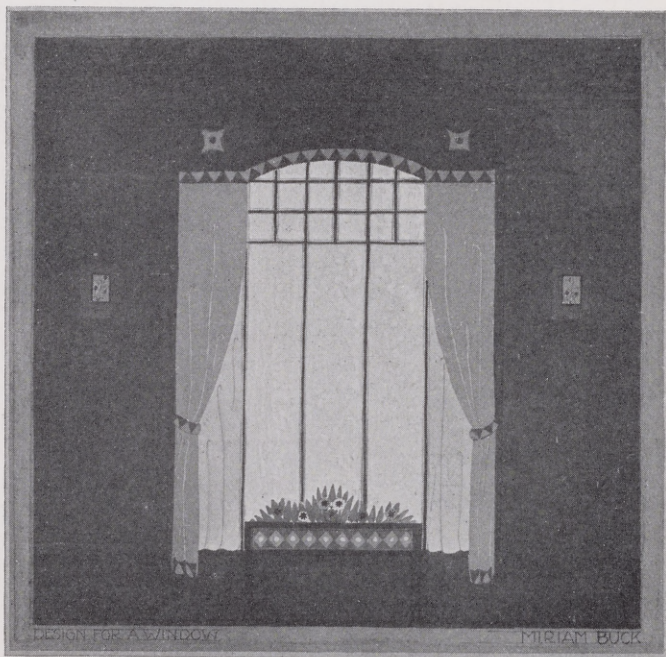
The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when such rate is paid within the first month of enrollment.

Students are not received in any class for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

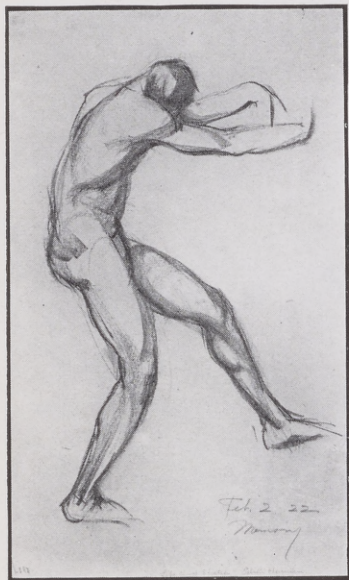
Fees are not refunded to students who leave before the end of the period paid for.

*\*\* For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.*

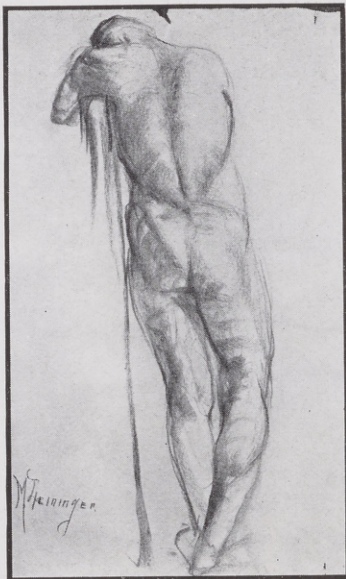


DESIGN FOR A WINDOW BY MIRIAM BUCK





BY EDITH HAMLIN



BY MARIE LEININGER



BY EMILY MICHELS

LIFE CLASS SKETCHES



LIFE PAINTING BY CHING LEE



# THE SAN FRANCISCO MUSEUM OF ART

J. NILSEN LAURVIK, DIRECTOR  
IN THE PALACE OF FINE ARTS

AFFILIATED WITH  
SAN FRANCISCO ART ASSOCIATION  
(ORGANIZED 1872)

A MUSEUM of comparative art, containing the following Loan Collections and permanent exhibits: Loan Exhibition of Bronzes by Prince Paul Troubetzkoy and other contemporary sculptors. The Oriental Department of the Museum, occupying sixteen galleries, contains fine loan collections of Chinese, Japanese, and other Far Eastern Bronzes, Lacquers, Ivories, Stone Sculpture, etc.; Mural Paintings by Frank Brangwyn, Arthur Mathews, Childe Hassam, and Robert Reid; the San Francisco Art Association's permanent Collection of Paintings; Loan Exhibition of American Art by early and contemporary American artists. In addition to the above, changing exhibitions of work by American and European artists, and a very valuable reference collection of several thousands of facsimile color reproductions of paintings by old and modern masters, illustrating the whole development of art and painting from the early Byzantine artists down to contemporary European and American painters; Conference Room available to Study Clubs upon application to the Director; Women's Rest Room and Tea Room, where luncheon and afternoon tea is served at reasonable prices. During the Fall and Spring season Musical, Literary, and Dramatic recitals are given at 2:30 o'clock Sunday afternoon in the Recital Hall by prominent professional artists as an illustration of the correlation of the arts.

The Museum is reached by the "D" car and the Union-Street car to Lyon Street. It is open daily, including Sundays, from ten to five o'clock; admission free.

*Printed by Taylor & Taylor, San Francisco*



